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called by the Italians *buon* (good, genuine, or true fresco), and is stated by Vasari to have been adopted by the great masters. "Buon fresco" does not, however, appear to have been in use till near the close of the fourteenth century.

One substitute for genuine fresco is termed *secco* (dry), or "fresco secco," or, as it is otherwise called, 'mezzo' (half) fresco, or Florentine fresco; for, like persons as well as things of doubtful reputation, it has many *aliases*. This method of lime painting has been described by Theophilus. The following will explain in what it differs from the former process:

The plastering having been completed in the ordinary manner, it is *allowed to dry* thoroughly. The surface is then rubbed with pumice-stone, and the evening before the painting is to be commenced it is thoroughly wetted with water in which a little lime has been mixed. The wall is again moistened the next morning, and the artist then traces his outline, and commences to paint in the usual way. If the wall should become too dry, a syringe is used to wet it; and thus he can always keep the plaster in a good state for working on. He can therefore quit or resume his work at pleasure; he need not rigidly calculate his day's work; and no joinings in the painting are observable. "Work done in this way will bear to be washed as well as real fresco, and is as durable; for ornament it is a better method than real fresco, as in the latter art it is quite impossible to make the joinings\* at outlines, owing to the complicated forms of outlines in ornament [the joinings are particularly observable in the Loggie of the Vatican]. But whilst it offers these advantages, and is particularly useful where mere ornamental painting is alone contemplated, it is in every respect an inferior art to real fresco. Paintings executed in this mode are always heavy and opaque, whereas fresco is light and transparent.† This process appears to have been common in Italy during the thirteenth century, and till the introduction of true fresco. The head by Giotto in the National Gallery, from the Brancacci Chapel of the Carmine at Florence, is in fresco secco.

(To be continued.)

THE true masters of politics and morality are those who attempt all the good they can execute and nothing more.

\* We have already explained that these joinings are unavoidable: "These divisions in the patchwork (for such it may be called), of which all works of the kind must consist, are among the tests of fresco painting properly so called. Whenever the extent of a surface of plaster without a joining is such that it would be impossible to complete the work contained in it in a day, it may be concluded, even without other indications, though such are seldom wanting, that the mode of execution was not what is called 'buon fresco.' Walls decorated by the earlier Italian masters exhibit no joinings in the plaster having any reference to the decorations upon them. The paintings must, consequently, have been added when the entire surface was dry; and must either have been executed in tempera, or if with the lime, by means of a process called 'secca.'"—*Eastlake*.

† Second Report of the Commissioners on the Fine Arts.

## Foreign Correspondence, Items, etc.

GERMANY.—At *Cologne* the completion of the old cathedral is going on energetically and with something of the spirit of the middle ages so far as the people are concerned. Funds of course are wanting, always wanting to build these structures, but no commercial scheme is resorted to, such as bonds based on pew assessments; the people contribute spontaneously through affection for the old monument, the glory of their ancient city. The working classes are particularly generous, far surpassing, indeed, with their mites, the offerings of the wealthy. In three years the exterior of the cathedral, except the towers, will be finished. We are reminded by this fine edifice to note how rapidly the Gothic style of architecture is gaining ground, becoming every day more and more prized. Why should it not? Why should not its varied elements, its arches, its clustered columns, its surfaces for ornament, be employed in the same combinations as those of Greek and Roman architecture. Why should it not be the style of palaces and houses? The plea that Gothic architecture is religious art alone, and too gloomy for domestic use or palatial display, is poorly supported by referring to the Renaissance style. What component part of the Renaissance style cannot be traced to some gloomy Greek or Roman temple. Why should we feed our eyes with its purely conventional symbols when Gothic architecture presents such a varied assortment in its superior adaptation of foliage, in its multiplicity of statues, and above all, the wider field it offers for the use of color and the place it affords for "strange devices." The proof that Gothic architecture is spreading is visible in the fact that in *Cologne* they are building military barracks in the pointed style, which is an innovation and an indication of progress.—There will take place at *Cologne* next September the second grand national exhibition and the sixth congress of the German artists, on which occasion a new *Musée* will be inaugurated.—A new synagogue has been erected with a gilded dome and four minarets, presenting a novel architectural feature in a panoramic view of the city.

The venerable *Cornelius*, it is said, will leave *Rome* and return to *Berlin* in April next to reside there permanently. *Cornelius* was born at *Dusseldorf* in 1787, and is now seventy-three years of age.

FRANCE.—*Humboldt's* bust, by *David d'Angers*, has been purchased for the *Louvre* for the sum of 7,500 francs. The bust is colossal, and is considered an important acquisition.—An exhibition in *Paris*, on the *Boulevard des Italiens*, or rather a series of exhibitions, for some months past have been held for the benefit of a kind of Artist's Fund Society. It has proved a successful undertaking, particularly the late exhibition, containing specimens of the French old masters. In order to render it more complete, the exhibition closed for a few days in order to add some new works, mostly drawn from private galleries. Among the artists more fully represented, are *David*, *Prud'hon*, *Boucher*, *Watteau* and *Greuze*.—*M. Chaplin*, an eminent decorative artist, has lately finished an important

work at the Tuileries, in the decoration of the *salon de l'Impératrice*. The paintings are in the style of the 18th century. The principal designs, consisting of allegorical figures of the different arts, rosy cherubs with floating draperies, and garlands of flowers of every hue, all ingeniously composed and relieved upon a blue ground, are displayed on the ceiling and in the spaces above the doors. Of the latter, there are figures symbolizing different flowers, the boudoir in which they are placed having received the title of *salon des Fleurs*.—The new *Société des Arts-Unis* will hold a fête some time in December.

From a private letter we learn that Couture's picture of the Baptism of the Prince Imperial remains as it was left some years ago. As there is a new version of the story of its stoppage, we give it as we find it in the letter. "We visited Couture the other day at his studio in the country. I was greatly pleased. It is in the chapel of an old and very picturesque church. He has two very large pictures under way, one 'The Volunteers,' a strong republican subject, and the latter the 'Baptism of the young Prince Napoleon,' both of them designed on the canvas, and some of the figures painted in a most masterly manner. But he will not go on with either at present for the reason that the emperor has stopped the first on account of its republican character, and the artist has stopped the second in order to spite the emperor."

ENGLAND.—As an item of art interest, we record the publication of a book entitled *Dædalus*, got up in elegant style, with far too great an outlay in the binding, paper, etc., considering the value of its contents. This work is by Prof. Falkener, an eminent English archæologist, and goes to show how rarely good books on art proceed from English minds. The author's hobby is to prove that the Greeks employed the arch constructively, and there is a photograph of a drawing of the interior of the Parthenon, in which its roof is arched in accordance with this theory. He further discusses colored sculpture and the painting of antiquity, ascribing to Greek painters equal power and technical skill with modern painters. He seems to be utterly ignorant of the philosophy of art, contenting himself with vague generalities, which are sometimes right and as often wrong. The book, however, is valuable, as English works generally are, for facts if nothing else. The chapter on Chryselephantine sculpture embraces information from every source in antiquity, and is a valuable contribution to art knowledge.

"Under the title of 'Pre-Raphaelitism Tested by the Principles of Christianity;—an Introduction to Christian Idealism,' Mr. W. Cave Thomas has printed a pamphlet for private circulation.' The main purpose of the thoughtful writer appears to be to show—

"That the terms, 'earnest and conscientious endeavor,' are misapplied to that very prevalent, abject imitation of nature as it is, such imitation being mere slavish acquiescence in things as they are, a total abnegation of the faculty of judgment, of moral discrimination, of selection, which, instead of elevating human and other nature by cultivation, by those regenerative and reformatory powers which science should command, tends to debase the former

by a false aim, which enervates the judicial faculty, and the latter, by denying it the aid of human intervention and art.

Mr. Thomas combats the present meaning attached to the words *nature* and *truth*, and urges, ably, the importance of separating the transient from the permanent, the accidental from the essential, the special from the general, and so to realize IDEAL EXCELLENCE."

Baron Marochetti's equestrian statue of "Richard Cœur de Lion," meets with little favor from any except court authorities and the time-serving *Times*. By the way some English papers speak of it, we suspect the statue has merit. One authority (!) says the "noble" statue has "*Life . . .* which at once elevates the work into a rank infinitely superior to that of the crowd of modern sculptures," but "it is a wholly superficial and limited quantum." "On journeying around the statue, and after *painful effort*, discovering the right point of view, we recognized in the general felicitous pose of the rider and in the august magnanimous aspect of that heroic face, those qualities which won general admiration," etc. Faint praise, and a subsequent "painful effort" to dilute that praise, show that the statue has some merit.

Those who knew Mr. Kuntze during his residence amongst us and appreciated his admirable miniature busts, will be glad to hear of his success in London. The London American devotes a paragraph to him which we extract:

The latest production of Mr. Kuntze's genius is a statue of America, the conception of which is of the most striking description. America is represented as a female figure, leaning upon a shield emblazoned with the stars and stripes, the shield resting upon a pedestal, around which are, in bas-relief, representations of the products of the country, sheafs of wheat, ears of Indian corn, plants of cotton, the sweet potato, sprigs of tobacco, melons, grapes, plums and other fruits. The head-dress is a tiara of twelve pearls, the centre a star, representing the thirteen original States, the hands outstretched welcome the world to her shores, and the benevolent expression of the countenance of America seems to invite the poor and down-trodden of every country to her hospitalities and abundance. The whole design of this statue is original and chaste. The artist is now engaged in forming a model in clay which will be larger than life-size. He has already received orders for copies of "America" from Americans residing in London; and we would advise our countrymen who have a taste for the fine arts to inspect this statue. Of late years our painters have given more attention to American subjects and American scenery, and their paintings are beginning to attract attention in Europe. At the present time there are in London two or three American artists, who have taken a high stand in their profession, and the productions of their pencils have been much admired by the public. We trust that painting's sister art, sculpture, will achieve equal success. In the production of medallion portraits Mr. Kuntze is peculiarly gifted, he has taken portraits of Hawthorne, the novelist; Cropsey, the painter; Motley, the historian of the Dutch Republic; George Francis Train, the enterprising street railway advocate; and other well-known Americans, all of them truthful and striking. We were also shown some elegant ideal models in clay of Hiawatha, Catlin's last of the Mandan Indians, and of "Culprit Fay," the latter taken from Drake's poem on that subject.